January Exhibitions and Event Listings for the Cleveland Museum of Art

Friday December 27, 2024

Contact the Museum's Media Relations Team:
(216) 707-2261
marketingandcommunications@clevelandart.org

Events

Martin Luther King Jr. Day Celebration

Monday, January 20, 2025, 10:00 a.m.–4:00 p.m.

Ames Family Atrium

Free; No Ticket Required

Join us on Monday, January 20, when the Cleveland Museum of Art opens its doors for a free daylong celebration honoring Martin Luther King Jr. Explore how the moving passages of Dr. King's writings and speeches shed light on the museum's collection and create a work of art inspired by his legacy. Visitors receive free admission to CMA's groundbreaking exhibition *Picasso and Paper* all day.

Larry & Joe

Wednesday, January 22, 2025, 7:00–9:00 p.m.

Transformer Station

Ticket Required

Larry & Joe is the duo of joropo maestro Larry Bellorín (Monagas, Venezuela) and Grammy-nominated bluegrass and old-time star Joe Troop (Winston-Salem, North Carolina). These two virtuosic multi-instrumentalists fuse their respective Venezuelan and Appalachian folk traditions on the harp, banjo, cuatro, fiddle, upright bass, guitar, and maracas to prove that music has no borders. Their engaging bilingual (Spanish/English) program includes storytelling, humor, sing-alongs, and dancing.

More information about Larry & Joe can be found on the duo's website.

Date-Night Tours

Weekly on Friday, 6:15–7:15 p.m.

Ames Family Atrium

Free; Ticket Required

Explore the evolving world of romance with Dating Through the Ages, a unique tour tracing the art of courtship across centuries. From the elegance of ancient Greek vases capturing subtle flirtations to medieval carvings telling tales of chivalric love, this tour offers a glimpse into how courtship rituals have shifted over time. Experience the allure of Rococo paintings, where opulent attire and coded gestures hinted at romantic intentions, and learn the dating dynamics of Victorian England. Each piece tells a story of love and desire, offering a cultural journey through the art of attraction across civilizations and eras.

The museum also offers Daily Guided Tours and Art and Conversation Tours. To schedule private tours for adult groups of 10 or more, please contact grouptours@clevelandart.org or call 216-707-2752.

Date-Night Performances: Tasting Notes

Weekly on Friday, 7:00–9:00 p.m.

Provenance

Free; Reservation Encouraged

Join us in Provenance Restaurant for Tasting Notes to immerse yourself in food, cocktails, and music in a supper club environment.

Occurring every Friday in January and February except for February 7, Tasting Notes invites guests to indulge in Provenance's curated Taste the Art menu, a collaboration between Chef Doug Katz and Bon Appétit, while enjoying a live jazz duo performing from 7:00 to 9:00 p.m.

While these events are free and open to the public, reservations are strongly encouraged and can be made on Provenance's website.

The entertainment schedule for the series is as follows:

Jan. 3: Kevin Martinez and Anthony Fuoco

Jan. 10: Dan Bruce Duo

Jan. 17: Dan Bruce Duo

Jan. 24: Anthony Taddeo Duo

Jan. 31: Aidan Plank Duo

Feb. 14: Dan Bruce Duo

Feb. 21: Kevin Martinez and Theron Brown

Feb. 28: Garrett Folger Duo

Tasting Notes is a part of the Cleveland Museum of Art's Date-Night offerings.

New This Month!

Kelli Connell: Pictures for Charis

Sunday, January 26–Sunday, May 25, 2025
Mark Schwartz and Bettina Katz Photography Galleries | Gallery 230

Free; No Ticket Required

In *Pictures for Charis*, American photographer Kelli Connell reconsiders the relationship between writer Charis (pronounced CARE-iss) Wilson and photographer Edward Weston

through a close examination of Wilson's prose and Weston's iconic photographs of the Western landscape and the female nude.

Connell weaves together the stories of Wilson and Weston with that of her own relationship with her partner at the time, Betsy Odom, enriching our understanding of the couple from her contemporary queer and feminist perspective. Using Weston and Wilson publications as a guide, Connell and Odom created portrait and landscape photographs at sites where Wilson and Weston lived, made art, and spent time together.

This exhibition juxtaposes Connell's photographs with classic figure studies and landscapes by Weston from 1934–45, one of his most productive periods and the span of his relationship with Wilson.

The monograph *Kelli Connell: Pictures for Charis* (2024) is copublished by Aperture and the Center for Creative Photography; it brings together Connell's text, portraits of Odom, new landscape views, and original materials by both Wilson and Weston.

The Cleveland Museum of Art is funded in part by residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

This exhibition was supported in part by the Ohio Arts Council, which receives support from the State of Ohio and the National Endowment for the Arts.

Final Days

Picturing the Border

Through Sunday, January 5, 2025
Mark Schwartz and Bettina Katz Photography Galleries | Gallery 230

Free; No Ticket Required

Picturing the Border presents photographs of the US-Mexico borderlands from the 1970s to the present taken by both border residents and outsiders. They range in subject matter from intimate domestic portraits, narratives of migration, and proof of political demonstrations to images of border crossings and clashes between migrants and the US Border Patrol. The earliest images in this exhibition form an origin story for the topicality of the US-Mexico border at present, and demonstrate that the issues of the border have been a critical point of inquiry for artists since the 1970s. Many serve as counternarratives to the derogatory narratives of migration and Latino/as in the US that tend to circulate in the mass media.

Capitalizing on the prevalent issues of the border today, *Picturing the Border* aims to spark vital conversations of what constitutes citizenship, as well as complex negotiations of personal identity as it relates to the border. The exhibition shows through these images that Latinx, Chicano/a, and Mexican photographers have significantly rethought what defines citizenship, nationality, family, migration, and the border beyond traditional frameworks for decades.

This exhibition is made possible with support from Anne T. and Donald F. Palmer.

Jewish Ceremonial Art from the Jewish Museum, New York

Through Sunday, January 5, 2025

Various Galleries

Free; No Ticket Required

The CMA, famous for the quality and breadth of its collection, partners with the Jewish Museum, New York, and displays a group of Jewish ceremonial objects from the latter's world-renowned collection of Jewish art. The objects are shown in six permanent collection galleries, representing the diversity of Jewish cultures throughout the world and time. Among the objects are silver Torah ornaments from Italy, France, and Georgia; a rare German festival lamp; and spice containers made in Ukraine and the United States. They convey the creativity of Jewish communities and artists from different backgrounds in which they adapted traditional forms of Judaica to changing fashions, styles, and needs, often drawing on broader cultures. Visitors can explore the artistic and cultural significance of these objects and learn about the rituals for which they were created.

Principal support is provided by Rebecca and David Heller. Major support is provided by Gail C. and Elliott L. Schlang. Additional support is provided by Michael Frank and the late Pat Snyder, Janice Hammond and Edward Hemmelgarn, Marjorie Moskovitz Kanfer and Joseph Kanfer, Margo Roth, Dr. Linda M. Sandhaus and Dr. Roland S. Philip, Dr. Daniel Sessler and Dr. Ximena Valdes-Sessler, and Herb and Jody Wainer.

Demons, Ghosts, and Goblins in Chinese Art

Through Monday, January 20, 2025
Julia and Larry Pollock Focus Gallery | Gallery 010

Free; No Ticket Required

Demons, ghosts, and goblins feature in Chinese art as creatures that either bring harm or ward off evil spirits. This exhibition presents 20 sculptures and paintings of secular and religious subject matter from a private collection and the Cleveland Museum of Art. The show explores the stories in which they appear and the supernatural power that they exert.

This exhibition is made possible with support from Anne T. and Donald F. Palmer.

On-Site Activities

Lunchtime Lecture

West and Central African Arts, Colonialism, and Pablo Picasso

Tuesday, January 7, 2025, 12:00–1:00 p.m.

Gartner Auditorium Suzanne and Paul Westlake Performing Arts Center

Free; Ticket Required

Speaker: Kristen Windmuller-Luna, Curator of African Art

Come to the CMA for a quick bite of art history. Every first Tuesday of each month, join curators, conservators, scholars, and other museum staff for 30-minute talks on objects currently on display in the museum galleries.

Pablo Picasso created his art within the social context of French colonialism and the so-called “discovery” of African arts by Paris-based European modernist artists. Though he and his peers mistakenly believed the works whose aesthetics they appropriated were “ancient,” they were most often contemporary with their own creations. What art historians have defined as European modernism overlaps with a peak period of European imperialism, requiring us to ask why certain African arts became available to European artists and how they related to them. What follows is a brief discussion of the connections between Pablo Picasso, colonialism, and the works of West and Central African artists. The talk concludes by highlighting several named African contemporaries of Picasso whose works are in the CMA collection.

Art Up Close

Highlights from the Education Art Collection

Wednesday, January 8; Tuesday, January 21; and Wednesday, January 29, 2025, 11:00 a.m.–1:00 p.m.

Ames Family Atrium

Free; No Ticket Required

Explore some of the curious, wondrous things in the Education Art Collection in celebration of the reopening of the Susan M. Kaesgen Education Gallery and Lobby.

Sensory-Friendly Saturday

Saturday, January 18, 2024, 9:00–10:00 a.m.

Free; No Ticket Required

Sensory-Friendly Saturday events offer adaptations to meet diverse sensory-processing needs every third Saturday of each month from 9:00 to 10:00 a.m. Guests on the autism spectrum, people experiencing dementia, and those of all ages who have intellectual or developmental disabilities are invited to participate in a calming museum experience with less stimulation in a section of the museum's galleries before they open to the public—reducing crowds, noise, and distractions.

Guests can explore the galleries at their own pace and share this time and space with open-minded members of the community.

Things to Know While Planning Your Visit

- All guests must pass through metal detectors at the museum entrance.
- Attendees are encouraged to bring adaptive equipment, including wheelchairs, walkers, and noise-reducing headphones and technology. The Cleveland Museum of Art also offers a limited number of wheelchairs.
- The museum store and café open at 9:00 a.m. on these Saturdays.
- Sensory-Friendly Saturday events are free. Parking in the CMA garage is $14 for nonmembers and $7 for members.
- Once participants enter, they are welcome to stay for the day. The museum opens to the public at 10:00 a.m.

Daily Guided Tours

Sundays, Tuesdays, Wednesdays, Thursdays, Fridays, and Saturdays

Ames Family Atrium

Free; Ticket Required

Public tours are offered daily at 11:00 a.m. and 1:00 p.m., Tuesday through Friday, and at 1:00 p.m. on Saturdays and Sundays. Art and Conversation Tours are offered at 10:15 a.m. on Tuesdays.

Art and Conversation Tours

Tuesdays, 10:15–10:45 a.m.

Ames Family Atrium

Free; Ticket Required

Join us for 30-minute close-looking sessions, from 10:15 to 10:45 a.m. on Tuesdays. This program offers a focused look at just a couple of artworks, versus the traditional 60-minute public tours of the museum's collection.

Open Studio

Sundays, 10:00 a.m.–2:00 p.m.

Ames Family Atrium

Free; No Ticket Required

Open Studio days provide free, drop-in art-making sessions designed for the whole family, encouraging creativity and bonding through hands-on activities.

Imagine Invention

Enter a realm of imagination, hope, and boundless creativity where we explore the wonders of connection through invention. Drawing inspiration from the inventive minds of figures past and present, families embark on a journey of self-expression.

Continuing Exhibitions

Picasso and Paper

Through Sunday, March 23, 2025

The Kelvin and Eleanor Smith Foundation Exhibition Hall and Gallery

Ticket Required

Pablo Picasso's prolonged engagement with paper is the subject of the groundbreaking exhibition *Picasso and Paper*, organized by the Cleveland Museum of Art and the Royal Academy of Arts, London, in partnership with the Musée national Picasso-Paris.

Showcasing nearly 300 works spanning the artist's career, the exhibition highlights Picasso's relentless exploration of paper. His appreciation of and experimentation with the material is revealed in the works ranging from collages of cut-and-pasted papers to sculptures from pieces of torn and burnt paper, manipulated photographs, drawings in virtually all available media, and prints in an array of techniques. The exhibition's highlights include *Femmes à leur toilette* (1937–38), an extraordinarily large collage (9 13/16 x 14 1/2 feet) of cut-and-pasted papers, which will be exhibited for the first time in the United States; outstanding Cubist papiers collés; artist's sketchbooks, including studies for his best known paintings, including *Les Demoiselles d'Avignon*; constructed paper guitars from the Cubist and Surrealist periods; and an array of works related to major paintings and sculptural projects.

The exhibition presents these works on paper chronologically alongside a limited number of closely related paintings and sculptures. For example, the Cleveland Museum of Art's *La Vie* (1903), from Picasso's Blue Period, is featured with preparatory drawings and other works on paper exploring corresponding themes. In the Cubist section, Picasso's bronze *Head of a Woman (Fernande)* (1909) (Musée Picasso, Paris) is surrounded by a large group of associated drawings. Seen together, these groupings highlight the connections that Picasso saw between media and the integral role that paper played throughout his artistic practice.

Picasso and Paper is accompanied by a fully illustrated catalogue published by the Royal Academy of Arts. It features essays by distinguished Picasso scholars and leading authorities in various aspects of technical art history, including William H. Robinson, formerly of the Cleveland Museum of Art; Ann Dumas of the Royal Academy of Arts; Emilia Philippot of the Musée national Picasso-Paris; and Claustre Rafart Planas of the Museu Picasso, Barcelona. Specific aspects of Picasso's engagement with paper are addressed by Christopher Lloyd, an expert on Picasso's drawings; Stephen Coppel, curator of prints and drawings at the British Museum; Violette Andres, photography curator at the Musée national Picasso-Paris; Johan Popelard, Head of the Conservation and Collections Department at the Musée national Picasso-Paris; and Emmanuelle Hincelin, a paper

conservator with scientific expertise in the types of paper Picasso used at key moments in his career.

This exhibition is organized by the Cleveland Museum of Art and the Royal Academy of Arts, London, in partnership with the Musée national Picasso-Paris.

This exhibition is presented by CIBC.

Major support is provided by the Malcolm E. Kenney Curatorial Research Fund and Anne H. Weil. Generous support is provided by Martin Kline and the Carol Yellig Family Fund. Additional support is provided by Carl M. Jenks, Frank and Fran Porter, and Robert G. Simon.

This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

The Dancing Brush: Ming Dynasty Calligraphers and Eccentrics

Through Sunday, March 2, 2025

Clara T. Rankin Chinese Art Galleries | Gallery 240A

Free; No Ticket Required

Calligraphy, poetry, and painting are considered the high arts of China. By the Ming dynasty (1368–1644), calligraphers used the term *qi* (eccentric or strange) to describe novel approaches to their writings, expressing more artistic freedom, sentiment, and personality in their individual styles. This exhibition presents about a dozen works of calligraphy from the collections of the museum and a private collector, some on display for the first time.

Imagination in the Age of Reason

Through Sunday, March 2, 2025

James and Hanna Bartlett Prints and Drawings Galleries | Galleries 101A–B

Free; No Ticket Required

Although the Enlightenment period in Europe (about 1685–1815) has long been celebrated as “the age of reason,” it was also a time of imagination when artists across Europe incorporated elements of fantasy and folly into their work in creative new ways. *Imagination in the Age of Reason*, pulled from the CMA’s rich holdings of 18th-century European prints

and drawings, explores the complex relationship between imagination and the Enlightenment's ideals of truth and knowledge. During this unprecedented time, artists used their imaginations in multifaceted ways to depict, understand, and critique the world around them.

The Enlightenment adopted a revolutionary emphasis on individual liberty, direct observation, and rational thought. Enlightenment society valued learning and innovation, encouraging an unprecedented flowering of knowledge with major advances in fields as diverse as art, philosophy, politics, and science. Important thinkers of the time questioned long-held beliefs, instead using scientific reasoning to uncover new, objective principles on which to base a modern society, free from superstition, passion, and prejudice.

During this same period, a number of artists reveled in the power of the imagination to expose hidden truths, conjure strange worlds, or concoct illusions. François Boucher and Francisco de Goya, among others, drew on their imaginations to devise novel compositions, envision far-off places and people, attract new buyers for their art, and comment on society and its values. They also blurred the boundaries of fact and fantasy, incorporating real and invented elements into their compositions, often without distinguishing between the two. Imagination was a dynamic tool through which Enlightenment-era artists marketed their work, revealed or obscured truth, entertained or educated viewers, and supported or criticized systems of power.

The exhibition presents an exceptional opportunity to see exciting recent acquisitions on view for the first time as well as rarely shown collection highlights, including prints and drawings by Canaletto and Goya and a pastel portrait by Swiss artist Jean-Étienne Liotard.

This exhibition is made possible with support from the Baker-Nord Center for the Humanities, Case Western Reserve University.

Temples and Worship in South Asia

Through Sunday, March 9, 2025

Gallery 242B

Free; No Ticket Required

Six paintings and 13 photographs illuminate contrasting approaches of depicting sacred Hindu sites. Indian artists, who created paintings for Indian viewers, emphasized the devotee's intimate interaction with the divinity. Conspicuous are the offerings intended to

please the living deity believed to reside in an object of worship, either in human or nonhuman form.

When early British photographers documented Hindu temples in the mid-1800s, they focused on creating a visual record of impressive premodern architectural achievements, avoiding traces of devotional activity. Contemporary photographers, on the other hand, emphasized the bustling interiors in scenes that evoke an overwhelming multisensory experience. The colonial and contemporary photographs invite reflection on how non-Indians interacted with Hindu temples and projected their images to non-Indian audiences.

Pattern and Decoration in Royal Art of the Joseon Dynasty

Through Sunday, March 30, 2025

Korea Foundation Gallery | Gallery 236

Free; No Ticket Required

Pattern and Decoration in Royal Art of the Joseon Dynasty presents a selection of painted screens and porcelain ware that uses decorative motifs and designs as the main subjects. Dragons, peonies, books, and scholarly accoutrements are among the most popular subjects that developed into decorative patterns in response to social and cultural changes during the 1700s and 1800s. By highlighting patterns and colors, this thematic presentation explores how Korean art vividly originated and offered powerful codes of communication, for example, peonies that symbolized prosperity and the mythical dragon that had the power to make rain.

Rose B. Simpson: Strata

Through Sunday, April 13, 2025

Ames Family Atrium

Free; No Ticket Required

Rose B. Simpson (b. 1983) has envisioned a site-specific project for the Cleveland Museum of Art's Ames Family Atrium titled *Strata*. Simpson's installation was commissioned specifically for the expansive, light-filled space. According to the artist, *Strata* is inspired by time spent in Cleveland, "the architecture of the museum, the possibility of the space, tumbled stones from the shores of Lake Erie," as well as her own Indigenous heritage and

the landscape of her ancestral homelands of Santa Clara Pueblo, New Mexico, where she was born and raised and where she lives and works.

Strata comprises two monumental figural sculptures constructed from the artist's signature clay medium, in addition to metalwork, porous concrete, and cast bronze. The figures' layers mimic rock eroded through geologic time and the structural materiality of man-made architecture. Intricate welded metal structures mounted to the heads of each figure, intended to cast shadows, mimic the structures of the mind in relationship to time and space.

Simpson's identity as a Native woman has greatly impacted her work. She is from a long line of women working in the ceramic tradition of her Kha'po Owingeh (Santa Clara Pueblo) tribe dating back to the 500s CE. Her large-scale sculptures represent a bold intervention in colonial legacies of dependency, erasure, and assimilation, and balance her tribe's inherited ceramic tradition with modern methods, materials, and processes. Her work asserts a pride of place and belonging on land where Native residents have been forcefully dispossessed of their territories and cultures.

Simpson has had solo exhibitions at the Whitney Museum of American Art, ICA Boston, the Wheelwright Museum, and the Nevada Art Museum, and is represented in museum collections including the Cleveland Museum of Art, Denver Art Museum, Museum of Contemporary Art Chicago, Museum of Fine Arts Boston, Princeton University Art Museum, and San Francisco Museum of Modern Art, among others. She is the recipient of several prestigious awards, including a Joan Mitchell Foundation Fellowship and a Women's Caucus for Art President's Award for Art & Activism and was recently appointed by President Biden to the Institute of American Indian Arts Board of Trustees.

The CMA's presentation of *Rose B. Simpson: Strata* includes a richly illustrated catalogue with contributions by Nadiah Rivera Fellah, the CMA's associate curator of contemporary art; Anya Montiel, curator at the Smithsonian's National Museum of the American Indian; Karen Patterson, executive director at the Ruth Foundation; Natalie Diaz (Mojave / Akimel O'odham), Maxine and Jonathan Marshall Chair in Modern and Contemporary Poetry at Arizona State University; and artists Rose B. Simpson and Dyani White Hawk (Sicangu Lakota).

Major support is provided by the National Endowment for the Arts and the Womens Council of the Cleveland Museum of Art.

Contemporary Calligraphy and Clay

Through Sunday, June 15, 2025

Kelvin and Eleanor Smith Foundation Japanese Art Galleries | Gallery 235A

Free; No Ticket Required

Calligraphy and ceramics are two major art forms in Japanese culture. They have historically been appreciated together, often paired in spaces called tokonoma, or simply *toko*, a term that can be translated as "display alcove." For centuries, people have hung calligraphy or paintings on the wall of a toko and placed ceramics, lacquers, or metalworks on the deck to create a particular mood for an occasion. Traditional reception rooms, living rooms, guest rooms, and teahouses, places where people hold small, significant gatherings, often feature toko. While toko are less common in newer architectural structures due to various factors, including limited space and a shift away from floor culture, today's artists continue to create with them in mind but also increasingly envision new environments for their works. This installation considers the bond of calligraphy and clay through contemporary artworks set in the modern space of the museum gallery.

Creation, Birth, and Rebirth

Through Sunday, July 27, 2025

Gallery 115

Free; No Ticket Required

The exhibition explores some of the fundamental moments in the sacred narratives of the medieval world: the creation of the universe, the birth of its gods and its humans, and visions of the end of life conceived as a new beginning. The exhibition asks a series of questions: How was the creation of the world imagined in different religions? How were the creators of that world visualized in several religious cultures? How were ideas about conception, incarnation, and birth depicted in the objects created by these cultures? How did they perceive the difference between birth and creation, and the connections between death and rebirth? What parallels were drawn between miraculous and everyday births? How did religious teachings on reincarnation and resurrection manifest in medieval material culture? What, more broadly, was the role of images in making sense of the universe?

The objects in the exhibition span from the 800s to the 1500s, drawn from several collections in the Cleveland Museum of Art, including medieval art, Chinese art, Indian and

Southeast Asian art, art of the Americas, and prints and drawings, offering possibilities of forging connections across cultures and geographies.

The exhibition is a culmination of several years of collaboration between the medieval art program at Case Western Reserve University and the Cleveland Museum of Art, made possible by the support of the Mellon Foundation.

From the Earth through Her Hands: African Ceramics

Through Sunday, September 21, 2025

Gallery 108A

Free; No Ticket Required

African women have worked in ceramics for millennia, yet their accomplishments are underexhibited compared to male artists who sculpted in wood. This rotation considers key western, central, and eastern African ceramics spanning the first through 20th centuries. Three themes highlight their makers' technical and aesthetic accomplishments: inspiration and instructors; idealized portraits; and practical beauty. The intimate presentation illuminates the deeply historical practice of African women working in ceramics and considers connections between functional and display ("fine art" ceramics). It highlights the technical, training, and aesthetic links among 20th-century female African artists working in ceramics. One of the 10 works is newly acquired (a mid-20th-century bowl by renowned Nigerian ceramicist Ladi Kwali OON MBE), while others have not recently been on view or are being exhibited for the first time.

Reinstallation of Krishna Lifting Mount Govardhan

Through Sunday, October 12, 2025

Gallery 243 | Nancy F. and Joseph P. Keithley Gallery | Gallery 244

Free; No Ticket Required

The monumental sculpture of *Krishna Lifting Mount Govardhan* returns to the permanent collection galleries for the first time since its new reconstruction was completed in 2021. To complement this major addition, 13 stone and bronze works from India, Cambodia, and Indonesia are also brought out for display.

Arts of the Maghreb: North African Textiles and Jewelry

Through Sunday, October 12, 2025

Arlene M. and Arthur S. Holden Gallery | Gallery 234

Free; No Ticket Required

This exhibition spotlights the rich artistic traditions of Morocco, Algeria, and Tunisia during the late 1800s and the early 1900s, through a display of elaborate textiles and fine jewelry in the collection of the Cleveland Museum of Art. These works introduce the specialized skills of North African artists, both Amazigh (Berber) and Arab, Muslim and Jewish, and the diverse aesthetics of their multifaceted communities. The CMA's founder J. H. Wade II began forming the collection during his personal travels across the region, and many works are on view for the very first time.

This exhibition is made possible with support from the Malcolm E. Kenney Curatorial Research Fund and Anne T. and Donald F. Palmer.

Native North American Textiles and Works on Paper

Through Sunday, December 14, 2025
Sarah P. and William R. Robertson Gallery | 231 Native North American

Free; No Ticket Required

Newly on display from the permanent collection are two Diné (Navajo) textiles from the late 1800s, as well as a watercolor from the 1930s made by Oqwa Pi, a member of the San Ildefonso Pueblo.

CMA Community Arts Center On-Site Activities

2937 West 25th Street, Cleveland, OH 44113

Free Parking in the Lot off Castle Avenue | Estacionamiento gratis en la Avenida Castle

Family FUNdays | Día De Alegria Familiar at the CAC

Monthly on the first Sunday, 1:00–4:00 p.m.

Free; No Ticket Required

Enjoy free family fun and explore art celebrating community. This event features family friendly games, movement-based activities, and art making, open to all ages and abilities! Celebrate Three Kings' Day (*Tres Reyes*) with special cultural arts activities on January 5!

Únase a nosotros para divertirse con familia, mientras exploramos el arte celebrando comunidad. Gratis para participar. Juegos para toda la familia, actividades basadas en movimientos, y creación de arte. ¡Abiertas a todos los edades y habilidades!

¡Celebre Los Reyes Magos con actividades artísticas culturales en 5 de enero!

Comic Club | Club de Cómic

Saturday, January 4, 2025, 11:00 a.m.–1:00 p.m.

Free; No Ticket Required

Be inspired and venture into the world of storytelling with artist Kobe Saunders. Work in the company of others to develop your own style and collaborate!

Explore the long history of sequential art through various genres and cultures including newspaper comic strips, American superhero comics and graphic novels, Japanese manga, and media adaptations (film and television) of these stories. Practice techniques to improve drawing and storytelling skills with a focus in character design, visual language, and panel structure.

Inspírate y aventúrate en el mundo de la narración de historias con el artista Kobe Saunders. ¡Trabaja en compañía de otros para desarrollar tu propio estilo y colaborar!

Explora la larga historia del arte secuencial a través de varios géneros y culturas, incluidas las tiras cómicas de periódicos, los cómics y novelas gráficas de superhéroes estadounidenses, el manga japonés y las adaptaciones de medios (cine y televisión) de estas historias. Practique técnicas para mejorar las habilidades de dibujo y narración con un enfoque en el diseño de personajes, el lenguaje visual y la estructura de paneles.

Open Studio | Estudio Abierto at the CAC

Saturdays and Sundays, 1:00–4:00 p.m.

Free; No Ticket Required

Enjoy free, drop-in art making. A monthly theme connects community, art, and exploration.

Disfrute el arte con toda la familia. Gratis para participar. Cada mes presenta una temática connectando el arte, la comunidad y la exploración.

Education programs are supported in part by the Ohio Arts Council, which receives support from the State of Ohio and the National Endowment for the Arts.

All exhibitions at the Cleveland Museum of Art are underwritten by the CMA Fund for Exhibitions. Principal annual support is provided by Michael Frank and the late Pat Snyder, the Kelvin and Eleanor Smith Foundation, the John and Jeanette Walton Exhibition Fund, and Margaret and Loyal Wilson. Major annual support is provided by the late Dick Blum and Harriet Warm and the Frankino-Dodero Family Fund for Exhibitions Endowment. Generous annual support is provided by two anonymous donors, Gini and Randy Barbato, Gary and Katy Brahler, Cynthia and Dale Brogan, Dr. Ben and Julia Brouhard, Brenda and Marshall Brown, Gail and Bill Calfee, Dr. William A. Chilcote Jr. and Dr. Barbara S. Kaplan, Joseph and Susan Corsaro, Ron and Cheryl Davis, Richard and Dian Disantis, the Jeffery Wallace Ellis Trust in memory of Lloyd H. Ellis Jr., Leigh and Andy Fabens, Florence Kahane Goodman, Janice Hammond and Edward Hemmelgarn, Robin Heiser, the late Marta and the late Donald M. Jack Jr., the estate of Walter and Jean Kalberer, Eva and Rudolf Linnebach, the William S. Lipscomb Fund, Bill and Joyce Litzler, the Roy Minoff Family Fund, Lu Anne and the late Carl Morrison, Jeffrey Mostade and Eric Nilson and Varun Shetty, Tim O'Brien and Breck Platner, Dr. Nicholas and Anne Ogan, William J. and Katherine T. O'Neill, Henry Ott-Hansen, Christine Fae Powell, Michael and Cindy Resch, William Roj and Mary Lynn Durham, Betty T. and David M. Schneider, Saundra K. Stemen, Paula and Eugene Stevens, the Womens Council of the Cleveland Museum of Art, and Claudia Woods and David Osage.

All education programs at the Cleveland Museum of Art are underwritten by the CMA Fund for Education. Principal support is provided by Dieter and Susan M. Kaesgen. Major annual support is provided by Brenda and Marshall Brown, David and Robin Gunning, Eva and Rudolf Linnebach, Gail C. and Elliott L. Schlang, Shurtape Technologies, and the Kelvin and Eleanor Smith Foundation. Generous annual support is provided by an anonymous donor, Gini and Randy Barbato, the M. E. and F. J. Callahan Foundation, Dr. William A. Chilcote Jr. and Dr. Barbara S. Kaplan, Char and Chuck Fowler, the Giant Eagle Foundation, Robin Heiser, the late Marta and the late Donald M. Jack Jr., Bill and Joyce Litzler, the Logsdon Family Fund for Education, William J. and Katherine T. O'Neill, William Roj and Mary Lynn Durham, Betty T. and David M. Schneider, the Sally and Larry Sears Fund for Education Endowment, Roy Smith, Paula and Eugene Stevens, the Trilling Family Foundation, and the Womens Council of the Cleveland Museum of Art.

###

About the Cleveland Museum of Art

The Cleveland Museum of Art (CMA) is renowned for the quality and breadth of its collection, which includes more than 66,500 artworks and spans 6,000 years of achievement in the arts. The museum is a significant international forum for exhibitions, scholarship, and performing arts and is a leader in digital innovation. One of the leading encyclopedic art museums in the United States, the CMA is recognized for its award-winning open access program—which provides free digital access to images and information about works in the museum's collection—and free of charge to all. The museum is located in the University Circle neighborhood with two satellite locations on Cleveland's west side: the Community Arts Center and Transformer Station.

The museum is supported in part by residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture and made possible in part by the Ohio Arts Council (OAC), which receives support from the State of Ohio and the National Endowment for the Arts. The OAC is a state agency that funds and supports quality arts experiences to strengthen Ohio communities culturally, educationally, and economically. For more information about the museum and its holdings, programs, and events, call 888-CMA-0033 or visit cma.org.